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OCTOBER, 1900.



At mihi plaudo
Ipse domi, simul ac nummos contemtor in arca.

—Hor., Sat. I, i. 66.

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No. 3.

ANCIENT GREEK COINS.

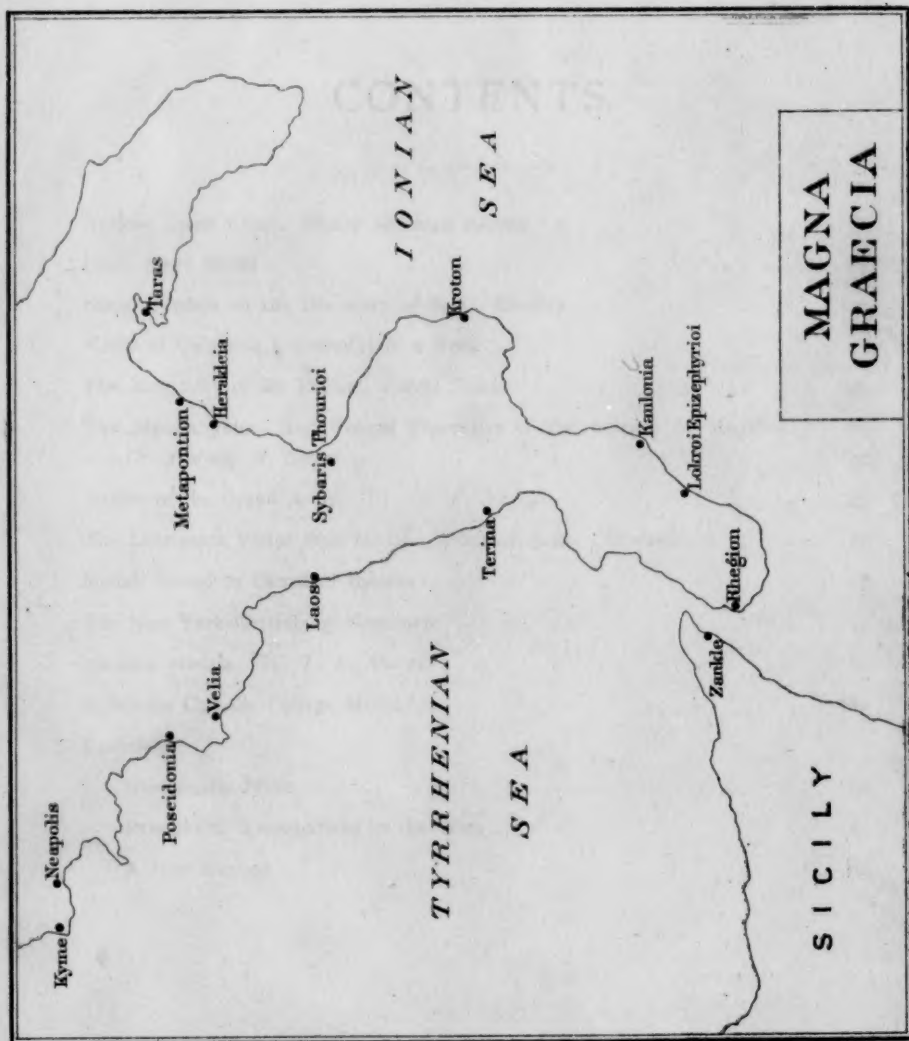
III. MAGNA GRÆCIA.

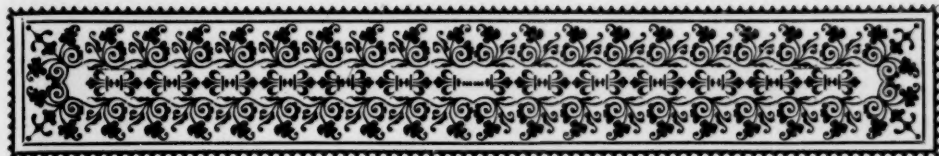
BY EDWARD NICHOLSON, M.A.

In the introductory remarks a brief description was given of the primitive process employed by the Greeks in striking their coins; an interesting subject, the details of which may with advantage be again considered, in connection with the somewhat uncertain question of die-minting. We saw that the obverse die was sunk into the face of an anvil, and the corresponding reverse die attached to the lower end of a bar of iron. After the two dies a prepared piece of metal, or "blank," heated to red heat, was placed, and repeated blows of a heavy hammer upon the upper end of the bar produced the finished coin. That this was their simple and efficient method, modified by slight improvements in the course of centuries, seems clear.

But, as to the tools and materials used in the production of these dies, there still remains a certain amount of doubt, in spite of persevering research and clever conjecture.

Since the practice of gem engraving antedated by many centuries the invention of the cognate glyptic art of die-cutting, it is probable that the improvements gradually evolved in implements and technique of the former.





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III. MAGNA GRAECIA.

BY FRANK SHERMAN BENSON.



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Since the practice of gem engraving antedated by many centuries the invention of the cognate glyptic art of die-cutting, it is probable that the improvements gradually evolved in implements and technique of the former,

were speedily appropriated by workers in the sister branch. But in contrast to the hard, brittle stone which had to be laboriously engraved by the gem-expert, the material upon which the coin-artist exercised his skill was some soft, malleable metal, probably bronze. Its softness is shown by the facility with which dies seem to have been cut, and by the equal facility, unfortunately, with which they were injuriously affected by rough usage or action of the elements. There are many evidences of this peculiar liability to injury; such as, that no example of an ancient Greek coin-die has come down to us; that, in some otherwise well-preserved coins, there is a want of sharpness which can be only the result of a rapid wear of the die; that we also frequently find in coins defects due to corrosion or fracture of their dies; and that two coins from the same die so rarely appear that the few instances of such occurrence are always deemed worthy of note. Again, the many varieties of a single type from the hand of one artist, as well as certain issues of emergency show that ancient dies must have been produced with an ease and rapidity incomprehensible in our day, when the cutting of one die in the hardened steel may consume months. These old coin-engravers, however, from constant practice in this rapid production of dies doubtless acquired a wonderful facility; degenerating in some cases, it must be confessed, into carelessness and indifference.

If an Egyptian wall-painting be rightly interpreted, it seems certain that at an early date, centuries in fact before the appearance of coinage, the graver's wheel was in use among workers in gold, and inferentially among gem-engravers. This tool appears to have been, in principle, the same as at the present day. On a spindle there was mounted a minute copper disk, which moistened in a mixture of oil and diamond dust would when whirled with rapidity, speedily cut into gems, gold, or — after its adaptation (probably immediate) to the invention of coinage — with even greater ease into the soft metal used for dies. It is conjectured that with this wheel the design was roughly cut out, and that for the more minute and delicate work the jeweller's fixed point was used; in finishing with which the engraver removed all trace of the bosses produced by the coarser implement. Not always, however; for we have seen that on early coins hair is represented, after the archaic model of statuary, by clearly defined dots; while at a later period these bosses seem purposely left on the lettering of inscriptions.

A charming feature, which adds greatly to the interest of the coinages of Magna Graecia and Sicily — found moreover with one or two exceptions nowhere else in the Greek world — appears in the signatures which certain coin-engravers of the fine-art periods affixed to their compositions. This practice shows that in these western regions the artistic value and the importance of coins were fully appreciated; and that the State strove to encourage

artists of the highest ability and of established reputation to employ their talent in the production of a dignified and artistic coinage.

In the period of finest art these signatures were as a rule very minute and inconspicuous, being engraved, as we shall see, on the front of an amphyx, beneath a neck, on a dolphin's back, or on a tablet borne by a flying Nike. There was also a great diversity in the manner of writing the names. Sometimes one would appear in full, and again in abbreviated form; $\Phi\Lambda\iota\Xi\tau\iota\omega\Nu$, $\Phi\Lambda\iota\Xi\tau\iota$ and $\Phi\iota$; $\epsilon\Upsilon\mu\eta\Nu\omicron\Upsilon$ and $\epsilon\Upsilon$; $\epsilon\Upsilon\alpha\iota\Nu\epsilon\tau\omicron$ and $\epsilon\Upsilon\alpha\iota\Nu$; sometimes a signature was written always at length, $\mu\omicron\lambda\omicron\Xi\Xi\omicron\Xi$; or it was represented by the initial alone, as Φ , Π and Δ .

At a later period in Magna Graecia the artists seem to have increased the size of their signatures, now always abbreviated, and to have placed them in more prominent positions. This departure from accepted custom caused until within a short time a grave error in their interpretation. Throughout the Greek world in early days it was the usage for the civic magistrate ruling at the time of a fresh coinage to place thereon a personal symbol as his official signet. Later, by the fourth century, this was supplemented or replaced by the magistrate's name or initials; always in large letters and occupying a prominent position in the field. So that the entire class represented by $\Phi\iota$ and $\Delta\alpha\iota$ —referred to under Taras (No. 12) and Elea (No. 17)—was naturally supposed to consist of these magistrates' signatures. This was the accepted explanation until the appearance, in 1889, of the *Horsemen of Tarentum*, in which Mr. Evans demonstrated by an analysis of the similar styles prevailing on coins having the same signature, that these Magna Graecian initials must be those of die-sinkers. This strange innovation is explained by the theory that these die-sinkers were also private moneyers, and that they thus boldly placed on record their full responsibility for the fineness and accurate weight of the coin.

Admitting only the signatures which are indisputably those of engravers, we find less than fifty in all. The minuteness and delicacy of many of these names during the best art-periods show that the workmen must have been gifted with keen, trained vision, and accustomed probably from youth to working in the restricted and difficult field afforded by a coin-die or a gem. For, as has been pointed out, die-sinkers were often also gem-engravers; and we may consider the rarity (actual and comparative) of an artist's signature on a gem as additional evidence that the position of die-engraver was recognized by the State as a branch of its official life.

While certain of these artists confined their work to a single city, as $\epsilon\Upsilon\kappa\lambda\epsilon\iota\Delta\alpha\Xi$ at Syracuse, occasionally an enterprising engraver of wide repute would extend the field of his activity; as for instance Φ , whose charming and characteristic compositions appear at Thourioi, Terina, Elea and adjacent towns.

Unfortunately no mention of a die-engraver is made by any writer of antiquity, so that the details usually afforded by history regarding an artist, such as the date, place, and duration of his artistic career, must all be supplied from a comparative analysis of such examples of his work as have survived. It will be interesting however to examine the various signatures as they appear, with their aid to group the artists into schools of similar or widely divergent styles, and to consider such general information regarding them as it has been possible to collect, or to infer.

The coins shown on Plate III illustrate the four art-periods which succeeded the archaic; and exemplify the rise, the glory, and the decline of the art.

KROTON (BRUTTII).

24. Stater, wt. 123 grs. B. C. 480-420. (Pl. III: 1.) Obv. Eagle, standing to right, and flapping his wings. Rev. ?PO Tripod; on left, laurel-leaf.

(From the Bunbury sale.)

Again we have, as in our incuse Krotoniate example (Pl. I: 4), the bird of Zeus, the familiar of Pythagoras; but now presented in a charming attitude of easy activity which marks a wonderful advance in technical skill. The spirited nature of this type, as well as the strong, simple, dignified treatment of the tripod, show that our example must be a product of the closing years of the transitional period; shortly before the substitution, in inscriptions, of κ for the archaic φ ,—a change which at Kroton took place toward the end of the fifth century. The laurel-leaf supplements the tripod in its constant symbolism of the protecting Apollo.

KROTON (BRUTTII).

25. Stater, wt. 102 grs. B. C. 420-390. (Pl. III: 2.) Obv. Eagle with head turned back, standing to right on thunderbolt; on right, terminal figure of Hermes; magistrate's initials Φ l. Rev. KPO Tripod, crowned by flying Nike on left.

(From the Evans sale.)

In the small accessory type of this obverse we first meet with an example of the well-known Hermai. These were representations of the god Hermes, who was portrayed in early times simply by a rough, square block or column of stone, surmounted by a head. Such rude shapes, later, under the influence of a universal art-progression, imitated, first vaguely then with greater likeness, the human form; until finally they became as in the present instance draped but complete statues of the god; always preserving however a marked degree of archaistic stiffness reminiscent of their primitive origin. Our coin shows Hermes bearing in one hand his heraldic staff, and in the other a patera of sacrifice.



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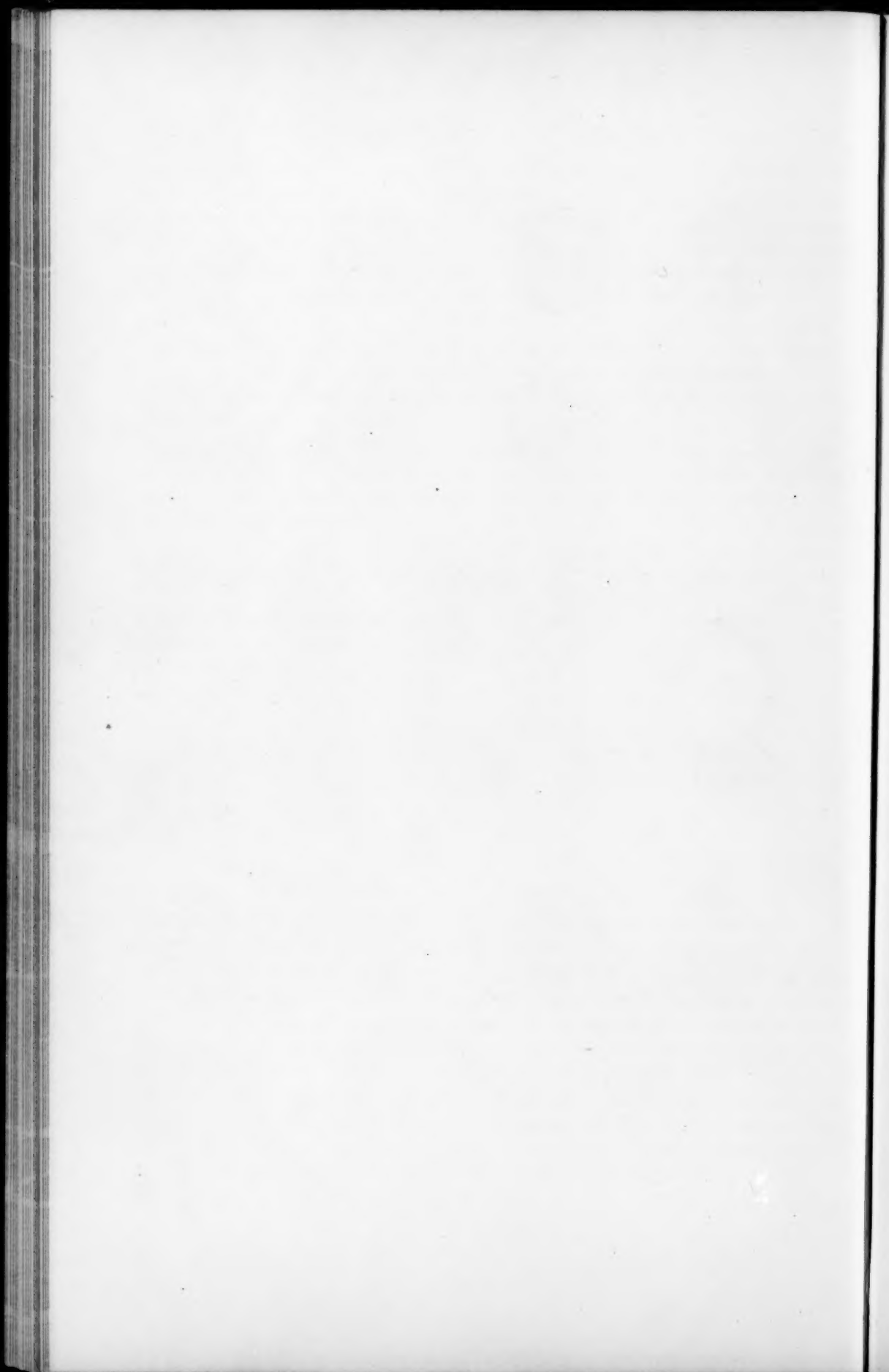
12



13



ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



The deeply religious nature of the Greek was displayed in every act, public and private; so that we need feel no surprise at learning that these symbolic statues of Hermes were familiar features, whether of the cities, where they stood at the doors of temples, tombs, and houses; or of the country, where they defined the boundaries of States and private properties, marked the position of cross roads, and at times formed whole avenues. "The religious feeling of the Greeks considered the god to be planted or domiciliated where his statue stood, so that the companionship, sympathy and guardianship of Hermes" were ever-present, beneficent influences.

The strength of this feeling of religious veneration finds its clearest expression in the unexampled horror and dismay spread throughout Athens by the wholesale and mysterious mutilation of the city's Hermai, on the eve of her first expedition against Syracuse. The disasters and humiliations arising from that war seemed to the conscience-stricken Athenians a cruel but just Nemesis, inspired by this deity, outraged, indignant, and at last hopelessly implacable, as it became apparent how futile were to be all their strenuous and long-continued efforts to discover and punish the perpetrators of the sacrilege.

M. Sambon sees in each detail of this coin,—the war-like eagle standing in menacing attitude on the devastating thunderbolt of Zeus, the Hermes pouring forth a propitiatory libation, and the floating Nike, who crowns, through his tripod-symbol, the sun-god Apollo victorious over the serpent Python—a foreshadowing of the fierce struggle for independence which, as our next coin will show us, was to come to the Krotoniates, so soon, and with so disastrous a termination.

KROTON (BRUTII).

26. Stater, wt. 120 grs. B. C. 390. (Pl. III: 3.) Obv. ΚΡΟΤΩΝΙΑΤΑΞ Head of Apollo to right, laureate, hair long and flowing. Rev. Infant Herakles, naked, seated on rock, facing, and strangling two serpents.

The reverse group, originating at Thebes about fifty years before this date, probably in its inception depicted simply another action in the life of the great Theban hero, who furnished so many grand types for the coinage of his reputed birthplace. When, however, about 395 B. C. two great Hellenic alliances were concluded,—both directed against the unbearable oppression of Spartan rule,—one in Greece, between Thebes, Athens, Corinth, and Argos, the other in Asia between certain Greek cities of the mainland and islands; each adopted this coin-type, seemingly so appropriate in its symbolism "of the victory of light over darkness, of good over evil, and of free and united Hellas over barbarism and tyranny."

Thus, when a few years later Kroton headed a confederation of Italian cities seeking mutual protection against the threatened encroachments of

Syracusan Dionysios on the one hand and the Lucanians on the other, it must have seemed of good omen that the coins issued by the leading city should bear a type which recalled such marked triumphs of right over might, of freedom over despotism. Such high hopes were, unfortunately, not destined for fulfillment, and the crushing defeat of the allied forces in 388 B. C. by Dionysios, placed at the tyrant's mercy Kroton as well as most of the Greek cities of Bruttii.

The head of Apollo now makes its first appearance on the Krotoniate coinage, either in place of or in conjunction with his symbol the tripod. Our obverse gives a noble example of the almost effeminate type with flowing hair.

KROTON (BRUTTII).

27. Stater, wt. 107 grs. B. C. 370-330. (Pl. III: 4.) Obv. Head of Apollo to right, laureate; hair long and flowing. Rev. KPO Tripod ornamented; on left, branch of laurel, filleted.

For twelve years after this capture Kroton is said to have been kept in subjection by a garrison of Dionysios, under whose despotic rule the city struck no coins. When at his death, a restored independence enabled it to enjoy again the right of coinage, the old types were revived; but now showing a soft delicacy and a complex ornateness, which clearly prefigure the weakness of decline.

THOURIOI (LUCANIA).

28. Stater, wt. 122 grs. B. C. 420-390. (Pl. III: 5.) Obv. Head of Pallas to right, wearing crested Athenian helmet, ornamented with olive-wreath; artist's signature Φ . Rev. ΘΟΥΡΙΩΝ Bull walking to left, with head lowered; beneath, bird standing to left with spread wings; in exergue, tunny-fish to left.

The coinage of Thourioi while not historically interesting is of the highest value when considered from an artistic standpoint. The mother-city, Athens, for reasons of commercial expediency, as will appear in a future paper, issued,—down to 322 B. C., the end of the civic coinage of "the old style"—series after series of coins totally deficient in artistic merit; and preserving, in their reproduction of the primitive types (obverse, head of Pallas Athene) the stiff, rude, harsh, although later somewhat conventionalized, characteristics of the archaic period.

Among the Athenian colonists of Thourioi, there were doubtless many gem and coin-engravers, whose first task would be the production of a suitable coinage for the new foundation; and who, hampered by no such restraints as at Athens, could here give free rein to their artistic instincts and sensibilities, trained and stimulated by long dwelling in the shadow of the transcendent art-products of "the ornament and the eye of Hellas." Nor

can these coin-artists be said to have proved unworthy of even such lofty influences and inspirations. The prototypal head of Pallas on the Athenian coin, with staring eye, rope-like locks, and antiquated features; with in fact all the failings of a pronounced and intentional archaism, becomes transformed into a strong, pure, clear-featured divine likeness of Pallas Athene the virgin goddess, most suitably protected by the graceful, well-proportioned helmet of her peculiar city.

The reverse type is one of those examples of the fitness with which the details of an entire design were made to harmonize. The name Thourioi was derived from some copious springs which gushed forth on the city's site; and the butting bull, *βοὺς θούριος*, was, in Magna Graecia and Sicily, a recognized symbol of rushing waters; which idea is still further conveyed by a fish swimming beneath, so charmingly adapted to the exergue by its upward curving shape.

The artist who signs himself Φ is one of the most familiar and charming of all the Italiot die-engravers, as well as one of the most prolific; specimens of his delicate, yet strong work appearing as has been already mentioned, at Terina, Herakleia and Elea, as well as at Thourioi.

THOURIOI (LUCANIA).

29. Distater, wt. 242 grs. B. C. 390-350. (Pl. III: 6.) Obv. Head of Pallas to right, wearing crested Athenian helmet, ornamented with Skylla; artist's signature $\Delta\lambda$.
(From the Hobart Smith sale.)

30. Stater, wt. 121 grs. B. C. 420-390. (Pl. III: 7.) Rev. $\Theta\text{ΟΥΡΙΩΝ}$ Bull butting to right; in exergue, tunny-fish to right; artist's signature ΦPY .
(From the Bunbury sale.)

31. Stater, wt. 119 grs. B. C. 390-350. (Pl. III: 8.) Obv. Similar to No. 29; but artist's signature E.
(From the Montagu sale.)

These heads exemplify the increasing ornateness characteristic of the fine-art periods, while the figure of Skylla seems peculiarly appropriate for the helmet decoration; both as illustrating an Italian myth, localized on the shore of the near-by Sicilian Strait, and as filling most pleasingly by its irregular shape the plain, rounded side of the helmet.

But even in this composition the intense love of beauty innate in the Greek shows itself. Homer's vivid and terrifying description of the loathsome monster who seized the unhappy companions of Odysseus, would have touched a sympathetic chord in the imagination of a Mediaeval or Renaissance artist, and have inspired a creation of horror and repugnance, while one can easily imagine the conscientious pains which would be devoted to the congenial task—if such were by chance suggested to him—by a designer

of the far East, of China or Japan, whose traditional ideal seems the most startling and awe-inspiring grotesque. How different the Greek! In his distaste for ugliness our die-engraver has subdued the horrible features, softened the repellent details, and emphasizing only the beauteous head and shape which had unfortunately aroused Kirke's jealous rage, has completed the subject with a figure of winding, dentate-edged curves, designed apparently only with the object of substituting a more ornate decoration for the simple olive-wreath of a severer art-period.

The bull on this reverse is distinctly later than the preceding one, displaying greater elaboration in treatment, and far more action. The signature ΦPY , it is conjectured by Mr. R. S. Poole, is thus written to distinguish this artist from his contemporary who signs Φ . Nor can ΦPY be identified with $\Phi\text{PY}\Gamma\text{I}\Lambda\Lambda\text{O}\Sigma$ of Syracuse, who is somewhat later, and whose style it will be seen shows far more simple severity.

HERAKLEIA (LUCANIA).

32. Stater, wt. 117 grs. B. C. 380-300. (Pl. III: 9) Obv. Head of Pallas to right, wearing crested Athenian helmet ornamented with Skylla. Rev. HPAKAH Herakles naked, standing to right, strangling lion; behind, club; between legs of Herakles, owl facing; artist's signature KAA .

(From the Montagu sale.)

33. Stater, wt. 122 grs. B. C. 380-300. (Pl. III: 10.) Rev. $\text{HPAKAH}\text{I}\Omega\text{N}$ Herakles naked, standing facing, holding club, strung bow, arrow, and lion's skin; on left, one-handed vase, and artist's signature AOA .

This city, a joint colony, as has been shown, of Thourioi and Taras in 432 B. C., rapidly assumed great importance owing to the influential position it occupied for nearly a century, as the seat of the general assembly of the Greek States of Italy. A natural choice for the obverse type of its artistic and copious coinage was the head of the Athenian Pallas, as adopted and transfigured by the mother-city Thourioi, with whose charming coins we are now familiar. Equally spontaneous is the presence, on the reverse, of the eponymous hero Herakles, either engaged in one of his most arduous labors, the strangling of the Nemean lion; or bearing the skin of this defeated antagonist, together with his own peculiar symbols. The agonistic group is a superb composition, and must have been the work of a skillful gem-engraver, as evidenced not only by the power and symmetry of the design, but also by the minute and careful treatment of the muscles and general details. Special attention should also be paid to the gem-like sharpness and wonderful preservation of the pendent lion's skin on the second reverse; each individual claw being clearly distinguishable, as well as the difference between the fore and hind paws.

NEAPOLIS (CAMPANIA).

34. Didrachm, wt. 115 grs. B. C. 340-268. (Pl. III: 11.) Obv. Head of nymph to right, diademed, wearing earring and necklace; around, four dolphins. Rev. (NEO)ΠΟΛΙΤΩΝ Man-headed bull to right, crowned by winged Nike.

(From the Bunbury sale.)

This flourishing and prosperous city in spite of its comparatively early absorption by the Romans, remained distinctively Greek, and seems to have been characterized by the same noisy, active, turbulent life, and to have displayed the same sharp contrasts of luxury and squalor, of wealth and poverty, as distinguish its descendant, the modern Naples. The Neapolitan coinage was copious; its obverse type being doubtfully interpreted, either as the head of the Siren Parthenope, the local goddess; or as that of Dia-Hebe, bride of the Dionysos Hebon whose embodiment as a man-headed bull forms the reverse type; and whose worship in this guise throughout South Italy has been alluded to already under the coin of Laos (Pl. I: 8). The constant presence of this peculiarly Campanian deity on the coinage of the greatest Campanian city was most appropriate; while his crowning by Nike probably symbolized the power and prosperity of Neapolis under the divine guidance.

This obverse is also of interest in one unusual particular, being an evident reproduction, slightly modified to accord with its fresh character, of the celebrated Syracusan Persephone-head by Euainetos; the influence of that admitted master-piece of the art of die-engraving,—as we shall see when delighting in the numismatic splendors of Dionysios' reign,—extended far and wide, not only into Italy, but also into many parts of old Greece. The four dolphins, emblematic, on the prototype, of the sea-encircled island of Ortygia, the early foundation of Syracuse, have less fitness on a Neapolitan coin, and must here be considered simply as symbolic of a maritime situation.

A close examination of this coin will show two projections on opposite sides of the edge. These are valuable indications of the methods of producing blanks or *flans* for impression by the dies. The molten metal was poured into a series of moulds connected by narrow channels, in arrangement probably similar to our old fashioned bullet-moulds; and the chain of blanks when cool was simply broken up without any attempt being made to remove the channel marks. Such indications of casting are even more frequent on Sicilian coins than on those of Magna Graecia.

ARPI (APULIA).

35. Didrachm, wt. 109 grs. B. C. 217-213. (Pl. III: 12.) Obv. ΑΡΠΑΝΩΝ Head of Persephone to left, wearing wreath of barley, earring and necklace; behind, ear of barley. Rev. Free horse prancing to left; above, star; magistrate's name ΔΑΞΟΥ.

(From the Montagu sale.)

Livy, in the twenty-fourth book of his history, gives us a graphic story of the adventures of one Altinius Daxus, chief magistrate of Arpi during the Second Punic War, when this city was near the centre of military operations in Lower Italy. After the overwhelming defeat of the Romans at the battle of Cannae, Daxus, who is of course the magistrate of our coin, betrayed his city to Hannibal; of which act he seems to have repented, when a year or so later (B. C. 214) the success of the Roman cause appeared assured.

"To this (the Roman) camp came Altinius Daxus of Arpi privately and by night—with a promise that if he should receive a reward for it he would engage to betray Arpi to them." In spite of the natural distrust inspired by such two-fold treason, his offer was accepted. Arpi was captured, partly by this treachery, partly by storm; the family of Altinius were by Hannibal in revenge burned alive; and the wretched traitor himself was kept in captivity by the Romans.

This obverse shows us another imitation of the Euainetos head, but now degraded into a weak and slavish copy of the great original.

The bridleless horse always symbolized freedom; perhaps in this case the removal of the Roman yoke, which was to be brought about by the alliance with Hannibal.

TEANUM SIDICINUM (CAMPANIA).

36. Didrachm, wt. 111 grs. B. C. 280-268. (Pl. III: 13.) Obv. Head of young Herakles to right, wearing lion's skin; beneath, club. Rev. DUNAIT (in Oscan); Triga to left, driven by winged Nike; horses galloping.

(From the Bunbury sale.)

This city probably issued no coins until after its alliance with Rome; the influence of which, so pernicious from an artistic standpoint, appears in the treatment of the reverse type.

The representation of a three-horse chariot is very rare. The third horse was fastened to the car by traces—the two yoke-horses being attached to the pole—and was intended to take the place of either of these latter which might be disabled in battle or by accident.

[To be continued.]

PRESIDENT W. A. P. MARTIN, late of the Imperial University at Peking, China, writes to his son, Prof. Martin, of Trinity College, Hartford, Conn., that it is proposed to strike a medal to commemorate the siege of the legations by the Chinese officials, to be given to those who so long and gallantly defended themselves from June 1 to Aug. 13, 1900, against the inhuman attack on the ambassadors and their friends, among whom was President Martin. It is said that the inscription is to be MENE, TEKEL, UPHARSIN—eminently appropriate, if justice is dealt to the Empress and her advisers. For the device, we suggest that St. Michael, as the type of the Christian Powers, destroying the dragon, the well-known, and as recent history proves, well-chosen emblem of China, would be extremely appropriate.

E. J. C.

RECENT MEDALS ON THE DISCOVERY OF SOUTH AMERICA.

By the kindness of Mr. Calman, of the Scott Stamp and Coin Company, of New York, we have been allowed to examine a series of four finely executed medals in his cabinet, which have been recently struck to commemorate events connected with the discovery of Brazil (the fourth Centennial of which has occurred in 1900), and of certain landmarks in its subsequent history, dependent on that discovery, more especially relating to the exploration of the River Amazon and its great tributaries. These are all of bronze, and size 44, American scale; the obverse is the same on each, and honors Cabral, the first voyager who visited Brazil, whose memory has been honored by a fine medal published by M. Julius Meili, of Switzerland, which has already been described in the *Journal*.¹

Obverse. A half-length figure seated at a table and nearly facing; he wears a turban-shaped cap, slashed, and surmounted with an ostrich plume, a corselet, over which is a garment with full slashed sleeves above the elbow, and ruffles at the wrist; the face is bearded; in his left hand he holds a map, partly unrolled and resting on the table, on which he is using a pair of compasses held in his right hand. The field is surrounded by a narrow circle, in which is a wreath of laurel, two leaves and two berries alternating, a small star of five points at the top between the tips, and PARA' 1900 at the bottom, covering the conjunction of the branches. Outside is a wider circle in dead finish bearing the legend, ALMIRANTE PEDRO ALVARES CABRAL above, and below completing the circle, * DESCOBRIMENTO DO BRAZIL 22 DE ABRIL DE 1500 * (Admiral Pedro Alvarez Cabral — Discovery of Brazil, 22 April, 1500.)

Reverse. A sea view, with the bow, forecastle and masts of a ship, the foresail furled, at the left; the high stern and part of another ship at the right, and a third ship with two sails on the main-mast spread, in the distance between the other two, all heading to the right, and a wave curling up in the foreground against the bow of the first ship. A narrow circle filled with small rosettes surrounds the field, outside of which on a deadened border is the legend, above, SANTA MARIA DE LA MAR DULCE and completing the circle, * VINCENTE YANEZ PINSON 1500 *

The name is that of the younger Pinzon, brother of Martin Alonzo, who commanded the *Pinta*, one of the little fleet which Columbus led over the ocean on his first voyage to the Western hemisphere. Vincente was the captain of the *Niña* on the same voyage. A few years later he explored a part of the coast of Brazil, and in January, 1500, discovered the embouchure of the Amazon.

Reverse. In the foreground a boat with ornamented and projecting prow is propelled by two vigorous rowers; standing in the bow is a soldier in armor, who holds in his right hand a forked pennon which bears a cross patee; his back is turned to the occupants, and he is looking towards a point of land

¹ See the issue for January, 1900.

which makes into the stream a little away on the right side of the boat; in the stern, not all of which appears, is a group of four figures; one of them in armor stands pointing to a native hut, the thatched roof of which is seen amid the trees on the shore; another is seated in the centre of the boat, and a part of his cloak falls over its side; the other two are soldiers holding pole-axes; not far away are two other boats approaching the shore, and in the distance is seen the bank of the river, covered with low trees. The field is surrounded by a narrow circle of dots and radial lines, outside of which is the legend, above, * NAPO * AMAZONAS * JURUA * and completing the circle, 1539 * GONÇALO PIZARRO * PEDRO DE URSUA * 1560 *

On this we have the names of the Amazon and of two of its great affluents, the Napo, — which rises about 150 miles south-east of Quito, on the northern side of the volcano Cotopaxi, and after a course of 500 miles unites with the Amazon, — and the Jurua, which has its source in the mountains of Peru and flows north-easterly until it pours its waters into the Amazon. Gonzalo Pizarro was a brother of the conqueror of Peru, and the discoverer of the Napo. In the revolt against the Peruvian Viceroy Nuñez, he was the successful leader of the malcontents, but was defeated and slain by Gasca in 1548, and beheaded. Ursua was another of the explorers of that period.

Reverse. A broad river flowing between its banks; the further bank is covered with forest, out of which rises a single tall palm, and from the bank shown in the foreground rises the trunk, crowned with its broad leaves, of another; on the river are five canoes with Indians paddling to right, and two boats of Europeans, filled with rowers and officers, also moving to right; in the nearer boat the commander is seated in the stern, steering the boat by the tiller in his right hand, while his left is raised and points to the canoes beyond him; in the stern of the boat are a group of three officers and an Indian chief wearing a panache: the field is surrounded by a narrow circle of semi-ovate ornaments, outside of which, on a deadened circle, is the legend, above, DANIEL DE LA TOUCHE and below, separated by an ornament at either end, the remainder of the legend, PARA' — TOCANTINS — 1613

On this we find the name of the Para, a word signifying "the father of waters," the name originally given to the Amazon but afterwards employed to designate its southern arm or estuary, which receives the River Tocantins after its course, under that name, of 1,000 miles almost due north, and having at its embouchure a channel nearly eight miles in width.

Reverse. A group of nine figures of Europeans; two in the centre facing each other, a lance or pole-axe erect between them; over the head of the one on the left is a shield with the arms of Spain attached to a stake; behind him at the left, a soldier in armor holding a standard, its staff on the ground; behind the right central figure is a priest, in hat and robes; three soldiers in armor in the background between the central figures, the one on the left with hand uplifted, trees behind them; in the foreground are two sailors with oars in their left hands and their right uplifted as if saluting the others or cheer-

ing; at the left are two Indians partly shown, leaning forward and watching the proceedings, and on the water at the right, the bow of a ship. A narrow circle filled with serrated ornaments surrounds the field, outside of which, on a border like the preceding, is the legend, above, CONQUISTA DO AMAZONAS and completing the circle * 1637- PEDRO TEIXEIRA E BENTO DE OLIVEIRA 1639 *

The names on the last reverse allude to the Spanish officials who undertook to establish the claim of Philip IV to this territory, a short time before the successful revolt of the Portuguese against that prince. For nearly a century the Portuguese had asserted their right to Brazil, occupying as their chief city Bahia, said to be the finest harbor in America, on the Bay of All Saints which was discovered by Amerigo Vespucci in 1503, and Pernambuco. The rivalry between Holland and Spain for power in the new world, led, as is well known, to frequent conflicts between the two nations; in 1624 a Spanish fleet was defeated by the Dutch under Admiral L'Hermite, off the coast of Peru, and on the Brazilian coast they met another reverse from the Dutch fleet under Admiral Willens; in honor of these victories a medal (Betts 22) was struck in that year. In 1630 the Prince of Orange captured Pernambuco, an exploit celebrated on a second medal described by Betts (30), and by Van Loon (II: 190). The Spanish hold upon Brazil was brief, and the Portuguese resumed control, not without frequent troubles with the Dutch, who in 1637 took Fort Larrayal, a Portuguese stronghold; in January, 1640/1, a fleet from Holland, under Loos and Huygens, defeated the Spanish Admiral Mascarenhas, off Pariba, which is noted on still another medal (Van Loon, II: 247, Betts 38); the Dutch maintained their sovereignty until 1660, when they finally renounced their claims. These new medals are an interesting addition to the list of South American historic pieces.

MEDAL OF COLUMBIA UNIVERSITY, NEW YORK.

DIES have been engraved for the Prize Medal to be awarded at Columbia University, New York City, on a Foundation endowed by H. C. Bunner; it is to be given to the author of the best essay on an assigned subject of American literature, in a competition open to all candidates for a Columbia degree. The medal is to be struck in gold, and the design is the work of Mr. Charles Y. Harvey, of New York, a pupil of St. Gaudens. On the obverse is a representation of the quaint crown of old King's College (which later became Columbia), a cherished relic of colonial days which is still preserved in the Trustees' room, at the University. This is shown on the right centre of the field; it has three arches, and crosses patee between them; on the central arch are bosses, and the whole is surmounted by a large cross of a similar character to those on the circlet. At the right of the crown is an erect palm tree. Inscription on the left of the crown, • C^O LVMBIA • | • VNIVERSITY- | IN and at the right, • THE • CITY • OF • | • NEW • YORK • Reverse, a youth, nude, kneeling to left, and turning the pages of an open volume: below the figure is a panel to receive the name of the successful competitor. Legend, • THE • H • C • BVNNER • and at the right, MEDAL, some of the letters partly concealed by the leaves of the book.

THE BIOGRAPHY OF THE DOLLAR.

BY ROBERT SHIELLS.

Editors of the Journal:—

THE Dollar is a subject which is prominent in all our thoughts, though it may be scarce in our pockets. So eager are most of us in the chase for it, that few stop to think of the origin and history of the coin, or to speculate on where the name came from.

Sigismund, Emperor of Germany, had a wealthy vassal named Jasper Schlick, who discovered rich veins of silver on his Bohemian estate, known as Joachimsthal, or the Valley of St. Joachim. The last syllable of this name, pronounced with the "h" silent, is the German word for valley, and the key to the etymology of our Dollar. "Whosoever hath, to him shall be given," is an old assurance; so the already rich Jasper was made a Count, and in 1432 was given the right to coin money. He seems to have died without exercising this privilege to any great extent. He left no children, and the four grandsons of his brother developed the hidden wealth which they inherited. Silver became spoken of as "the fruit of the Thal," or valley. I have an old German crown which shows a mining group in full operation. The legend commends the workmen for their diligence in extracting "the Fruit of the Valley."

In 1517 the brothers began to coin pieces about an ounce in weight, which they styled Joachimsthaler Gueldengroschen. No community could long be expected to tolerate such an unwieldy name. The latter part was speedily discarded. The name of the saint soon followed, and Thaler alone was generally used. In 1526 Bohemia passed into the hands of Austria, under the Emperor Ferdinand I. In 1551 the term Thaler was officially used by him, and has held the field ever since.

A Tyrolese coin of 1484 is mentioned in foreign catalogues as a Thaler. This name was probably applied to it after the Bohemian valley pieces had become well known. Under Charles V, Emperor of Germany, King of Spain and Lord of Spanish America, 1520 to 1558, the German Thaler readily became the coin of the world. With slight changes of spelling, the word was adopted by the Teutonic countries of Europe, and soon spread into Scandinavia and the Netherlands — Thaler, Dalar, Daler, Daelder. The Italians softened it to Tallaro. The British settled down on "Dollar," which we perpetuate in America. In common phrase the word was often applied to the British crowns and the French five-franc pieces.

Though we speak readily of Spanish and Spanish-American Dollars, the word does not seem to have become domesticated in Spain, where the coin was known as a *Peso*, meaning "weight." Various names were prefixed to it, sometimes officially, as Species Daler and Rix Daler. Others referred to its devices, as the Lion Daler, Leg Daler, Croce Daler, etc. The last is a Belgian-Spanish Dollar, bearing a large St. Andrew's cross, which is supposed to have made it a special favorite in Scotland as early as 1612. Before that date the name had found a home even in Scotland. I have a Sword Dollar of James VI, 1569. His Thistle Dollar, 1579, has the bristling motto, "NEMO ME IMPUNE LACESSIT," said to have been suggested by George Buchanan. The supposition is doubtless correct that intimate commercial relations had made the word and the coin familiar in Scotland. The many Scottish cadets who, as soldiers of fortune, had followed Gustavus Adolphus and other Continental leaders, must also have brought home memories at least of the omnipresent Dollar.

In 1635 the Bishop of Moray was specially appointed by Charles I to search for and arrest all "forgers of false and counterfeit dollars." A later proclamation, in the same year, directed that "the coal maisters and salt maisters receive no payment for the price of their salt and coals in dollars after Martinmas next." I do not recollect many instances of the use of the word in my Scotch reading. An old book, 1694, referring to the Covenanters' troubles, mentions one Gilbert Elliot, a vexatious lawyer, as one "that has no charity nor discretion, for, if we were all made up of dollars, he would swallow us up. Pray God, Sirs, to keep our purses from that false loon Elliot." About the same date a scurrilous poem, addressed to Viscount Stair, describes his son as a lawyer

" That takes his brybes, but shame . . . ,
Whose pleading and advyce not worth a groat,
Ten dollars earns."

The word may be used here as working into the measure of the line more smoothly than pounds or guineas.

And now, it may surprise many people to be told that the Dollar actually had "a local habitation and a name," of right, in the British coinage. During the French war the community was put to great straits for silver change. Various expedients were resorted to. Private firms, the Goldsmiths' Hall Company, and the Bank of England, issued silver Tokens of different designs and values. The most successful method was the following: by the frequent capture of Spanish galleons a large amount of Spanish-American Dollars had come into possession of the Government. As they were nearly of the size and value of the crown piece, they were restruck by Boulton & Watt, Birmingham, and made a legal tender. The obverse shows the king's bust, with the legend, GEORGIUS III DEI GRATIA REX. In the centre of an ellipse, on the reverse, is Britannia seated, holding a spear and an olive branch: on the upper border of the ellipse we read FIVE SHILLINGS, and below DOLLAR. On the outer border is BANK OF ENGLAND. In the exergue, 1804. I have one of these pieces which has been lightly struck, and the old Spanish letters can be traced under the new inscription. Holders of this coin have sometimes deceived themselves by believing it was the rare U. S. Dollar of that date. Another in my collection is perfect, and shows no signs of having been anything but a British Dollar. A million and a quarter of these Dollars were issued that year, and the amount was afterwards increased.

I have one more instance of the Scottish Dollar. I was educated at Dollar Academy, a somewhat celebrated seat of learning. I remember how the name used to puzzle and amuse our American visitors. They believed that the Scotch were fond of money, yet they did not think they would show it so openly as to stamp its name on their towns. They had heard of a Dollar hat, a Dollar newspaper, etc., etc. They had never heard of a Dollar Academy. The name of the village comes from the Gaelic, *Dail-aird*, i. e. the Meadow below the Height. Once more, the Thaler, the Daler, the Valley. The Valley of the Devon is beautiful enough to wear worthily the name of Dollar, and silver has been mined in the Ochill hills, which look down upon it.

I am a living example that the Scottish Dollar still circulates.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXV, p. 18.)

The following new medals belong under previous sections.

V. THE UNITED STATES. A. *Personal.*

Dr. James Read Chadwick (), of Boston. Founder of the Boston Medical Library.

1547. *Obverse.* Bust, to left. Above, and slightly at right: MD CCC XC VII (date of the modelling; the MD and xc are in monogram). Behind neck, in composite monogram: R E B(rooks). No inscription.

Reverse. Blank.

Bronze. Cast. 112. 175mm. Executed in 1898, at Paris.

1548. *Obverse.* As preceding.

Reverse. Blank.

Gold bronze. Shell. Cast. 26. 44mm. Executed in 1900, at Paris. But ten made. In my collection, the gift of Dr. Chadwick.

P. A. Surgeon Elisha Kent Kane, U. S. N. (1820-1857), of New York.

Besides Nos. 105-112 and 115, there are the following:

1549. *Obverse.* As that of Nos. 105-106. Head, above arctic scene. By G. H. Lovett.

Reverse. Within laurel and oak branches tied by ribbon: THE GREAT MEDAL OF HONOR | AWARDED | TO

Bronze. 32. 50mm. Communicated to me by Mr. Robert Sneider, of New York.

1550. *Obverse.* As that of preceding.

Reverse. As that of No. 112. Discovery of the polar sea. Tiffany & Co.

Bronze. 38. 60mm. Communicated by Mr. Sneider.

1551. *Obverse.* As reverse of the preceding. Arctic scene.

Reverse. Within laurel branches tied with ribbon: AWARDED TO

Bronze. 38. 60mm. Communicated by Mr. Sneider.

B. 3. *Medical Societies.*

National. American Medical Association.

Besides Nos. 165 and 166, there is now

1552. *Obverse.* The American eagle with shield, and motto: E PLURIBUS UNUM
Inscription: THE AMERICAN MEDICAL ASSOCIATION

Reverse. The staff of Aesculapius, with tablet for name of recipient. Above:
PRIZE FOR BEST ESSAY

Gold. Size of \$20 piece, but twice its thickness. *Journal of the American Medical Association*, 16 June, 1900, p. 1556.

New York. Medical Society of the Co. of N. Y.

1553. *Obverse.* Upon a platform pearled below, the N. Y. City shield, bearing two beavers, two bales of tobacco, and the sails of a windmill, supported by an Indian with bow and quiver, and a sailor with lead line. Behind, the bust of Aesculapius. Above, a serpent-entwined ring upheld by the Indian, and surmounted by an eagle. Upon a band hanging from the shield: ÆGRIS AUXILIUM | ET MANUS | POTENTES ADHIBE(RE) Beneath: LOVETT (Robert, the elder.) Inscription: SOCIETAS MEDICA COMITATVS NOVI EBORACI | * 1806 *

Reverse. MISERIS SUCCURRERE DISCO' | AWARDED | TO | | FOR THE | BEST
ESSAY | UPON | | BY THE | MEDICAL SOCIETY | OF THE | COUNTY OF NEW YORK.

Bronze. 36. 58mm. In my collection.

¹ The legend (Aeneid i: 630) appears upon No. 1274, the Townshend-Riverius token of 1615.

VI. GREAT BRITAIN. A. *Personal.*

Dr. James Anderson (1853-1893), of London.

1554. *Obverse.* Bust, spectacled, to left. Inscription, above: JAMES ANDERSON M. A., M. D., FRCP 1853-1893

Reverse. The University shield; below, upon a waving band: INITIUM SAPIENTIAE TIMOR DOMINI. Inscription: UNIVERSITY OF ABERDEEN | ' FOR EXCELLENCE IN CLINICAL MEDICINE '

Gold. 24. 38mm. I owe photographs to Mr. P. J. Anderson, of the Aberdeen University Library.

Dr. James Matthews Duncan (1826-1890), of London.

Besides No. 637, there is

(638). *Obverse.* Within circle the University shield, without motto. Above it: UNIVERSITY OF ABERDEEN. Inscription: MATTHEWS DUNCAN MEDAL IN OBSTETRICS | (rosette) < ' > (rosette).

Reverse. Circular field vacant. Inscription: 1899 (rosette) SESSION (rosette) 1900 | (rosette) < ' > (rosette)

Gold. 26. 42mm. I owe photographs to Mr. Anderson.

Dr. Alexander Jardine Lizars (), of Aberdeen.

1555. *Obverse.* Within circle the University shield. Below, upon plicated band: INITIUM SAPIENTIAE TIMOR DOMINI. Inscription: UNIVERSITY OF ABERDEEN | — | LIZARS MEDAL IN ANATOMY —

Reverse. Blank.

Gold. 23. 37mm. I owe photographs to Mr. Anderson.

Dr. R. W. Reid (), of Aberdeen.

See the following.

Dr. John Struthers (), of Aberdeen.

1556. *Obverse.* Within heavily chased border: THE | STRUTHERS | MEDAL & PRIZE | IN | ANATOMY | ABERDEEN UNIVERSITY | 1897 (engraved) | AWARDED BY | R. W. REID | — | PROFESSOR

Reverse. Within heavy border of laurel leaves: GAINED BY | ALEXANDER LOW | M.A. — M.B. C.M. | 1897 (engraved?) | A. & J. S 150

Gold. Shield shaped. With guard and ring. 24 x 28. 39 x 46mm. I owe photographs to Mr. Anderson.

B. 1. *Medical Colleges.*

Scotland. Aberdeen.

Besides Nos. 744 (Fife Jamieson), 759 (Wm. Keith), 795 (John Murray), and 814 (Peter Shepherd), there are Nos. 1554-6, as above.

The regular sequence is now resumed.

VII. HOLLAND. A. *Personal. (Continued.)*

Dr. Jerome David Gaubius (1705-1780), of Leyden.

1557. *Obverse.* Bust of Minerva, to left; upon breast, head of Medusa; helmet laureated and bearing keys, an owl upon point of the spear. Beneath: T. V. B. (Van Berckel). Inscription: ACADEMIA LUGDVNO-BATAV.

Reverse. A wreath, within which: LVDI SECVLARES. Inscription: HIERON . DAV . GAVBIO RECTORE III.

Silver. 24. 38mm. Rudolphi, p. 62, No. 261; Kluyskens, I, p. 346; *Ibid.*, Cat., p. 102, No. 44; Duisburg, p. 182, CCCCXC.

Hendrik Daniel Guyot (1753-1828), of Groningen. Founder of Institution for Deaf-Mutes.

1558. *Obverse.* Bust, to left. Upon shoulder: v d k (Van der Kellen). F. Inscription: HIJ PLANTTE — NEERLAND Kweekte (He planted. Netherland nourished) | (rosette) HENRI DANIEL GUYOT. (rosette).

Reverse. Within oak and ivy branches, tied by ribbon, and surmounted by radiant sun: GOD GAF DEN WASDOM (the growth). | VIJFTIGJARIG | BESTAAN VAN HET | INSTITUUT | VOOR DOOFSTOMMEN | TE GRONINGEN | — | 1840

Silver, bronze. 26. 41mm. Kluyskens, I, p. 404; *Ibid.*, Cat., p. 99, No. 10; Dirks, No. 563; Nederlandsche Penningen, 1889, p. 481; Storer, *The Sanitarian*, October, 1890, No. 1552; Schulman, Arnhem Cat., p. 98, No. 30. Upon the fiftieth anniversary of the Asylum for Deaf-Mutes. In the Government and Disbrow collections, and my own.

1559. *Obverse.* As preceding.

Reverse. As preceding, save: HUNDERDJARIG, and 1890, and the dash omitted. Beneath wreath: w. s(chamener).

Bronze. 26. 41mm. Storer, *loc. cit.*, No. 2092. In my collection.

1560. *Obverse.* Within a beaded oval, a shield with three St. Andrew's crosses perpendicularly (the arms of Amsterdam). Its central portion is of dark blue enamel; the lateral portions red. Inscription, upon a radiated band: DOOFSTOMMEN VEREENIGING Exergue: "GUYOT"

Reverse. Blank.

Silver. Oval, 15 x 17. 24 x 28mm. With loop, upon whose sides † incused. The badge of an association of deaf mutes in Amsterdam. In my collection.

1561. *Obverse.* DOOFST: VEREEN | Guyot | Souvenir | AMSTERDAM (engraved)

Reverse. (rosette between laurel twigs) | Aan den H^{te} | M. Haag | 18 $\frac{1}{2}$ 87 (engraved)

Silver. 17. 28mm. Edges dentated. In my collection. See the preceding.

Dr. Jozef Lodewijk Huibert Haerten (1822—), of Utrecht.

1562. *Obverse.* Within beaded circle, bust to left. Beneath: J. P. M. MENDER. F. No inscription.

Reverse. J. L. H. HAERTEN | MEDICO. DOCTISSIMO | HOC. AMICITIAE | ET. GRATI. ANIMI. PIGNUS | J. G. PUTMAN | ARCHIEPISCOPO. ULTRAI | A. CONSIL. ET. DECAN | CIVIT. INCIDI. CURAVIT | A. R. S. MDCCCLXXXIII | (rosette)

Bronze. 32. 50mm. Rüppell, 1877, p. 14; Storer, *loc. cit.*, No. 992. In the Government collection, and my own.

Dr. David Calmans Z. Heilbron (1762–1847), of Amsterdam.

Obverse. Nude figure before landscape. Legend: OPTIME MERITUS Exergue: SOCIET. SCIENT. HOLL. PRAEM.

Reverse. VIRO DOCTISSIMO D. HEILBRON PER DECEN LUSTRA SOCIO MDCCCXLVI. (engraved)¹

Silver. 35. 55mm. Schulman Cat., Oct., 1891, No. 3750. In the Government collection.

Dr. Jan Feddrik Helvetius (1625–1709), of The Hague. Physician to the Prince of Orange.

1563. *Obverse.* Apollo, seated, with lyre in right hand and in the left the staff of Aesculapius. Around his head a halo, above which the symbol of Mercury; to right those of the sun, moon, and Mars; to left those of Jupiter, Venus, and Saturn. Exergue: CITO TUTE ET JUCUNDE.

Reverse. HY HEEFT GENESEN EN IS GESTORVE OM GENESEN TE WERDEN | TER ZALIGER GEDACHTENISSE VAN DEN HEERE JOHANNES FRIDERICUS HELVETIUS 'S LANDS DOCTOR OVERLEDEN DEN 29 AUG. 1709. OUDT 80 JAEREN.

Silver, bronze. 30. 48mm. By J. Van Schaak. Rudolphi, p. 72, No. 302; Kluyskens, I, p. 27; Duisburg, p. 179, CCCCLXXXIII. In the Brettauer collection.

Van Hende. See under Belgium.

¹ As this medal is engraved I do not number it. His name also appears engraved, upon a medal in the Government collection, of the Life-Saving Society (Servandis Civibus), of Amsterdam.

Gerrit van Hoeven (1670-1693). Medical student at Leyden.

1564. *Obverse*. A tree, broken midway. Legend: DES EODES KRAGT, KOMT ONVERWAGT.

Reverse. GERHARD VAN HOEVEN MEDICYN CANDIDAT, GEBOOREN TOT BREMEN, DEN 26 AUGUSTI ANNO 1670. GESTORVEN TOT LEYDEN, DEN 23. MAEY ANNO 1693.

Silver. Cassel, Vollständiges Bremisches Münz-Cabinet, 1772, p. 248; Schulze, Deutsche Spruchweisheit auf Münzen, etc., *Archiv für das Studium der neueren Sprachen*, 1876, Band LVI, Heft I, p. 86; Rudolphi, p. 76, No. 320; Duisburg, p. 114, CCCV; Jungk, Die Bremische Münzen, 1875, p. 363, pl. 32, No. 12.

Dr. Hendrik Hooft (), of Amsterdam.

His arms are on the Amsterdam Hotel de Ville medal of 1655, No. 1525.

Dr. Jan Van Horne (1621-1670), of Leyden.

Obverse. A sarcophagus, supported by two angels. Above it, the family coat of arms. Upon its sides: Natus Amstelodami | Anno 1621. Primo Septb. | Denatus Leidæ Aº 1670. | Quinto Januarii

Reverse. Within crossed laurel branches: MEMORIÆ | Doctissimi et Celeberrimi Viri | D. IOANNIS VAN HORNE | dum viveret | M. D. Anatomês et Chirurgiæ | Professoris Ordinarii | in Academia | Lugd. Batav.

Silver. Oval, 46 x 41. 72 x 64mm. Volcker Catalogue, No. 821. As this, though an universally accepted Dutch medical medal, is engraved throughout, I do not number it. I have impressions from Dr. Brettauer, of Trieste.

Ingenhousz. See under Great Britain.

Jacquin. See under Austria.

Jenner. Copper. By A. Bemme. See under England, No. 749.

Dr. Adriaen de Jonghe (1512-1575), of Middelburg.

1565. *Obverse*. Bust, to left. Beneath: SIMON F. Inscription: ADRIANUS IUNIUS.

Reverse. NATUS HORNAE AN. MDXII. OBIIT AN. MDLXXV.

Bronze. 30. 45mm. Rudolphi, p. 84, No. 349; Kluyskens, II, p. 75; *Ibid.*, Cat., p. 101, No. 33; Duisburg, p. 177, CCCCLXXVI; *Ibid.*, Cat., No. 614. In the Government collection.

Dr. Jakob Lodewijk Coenraad Schroeder van der Kolk (1797-1862), of Utrecht. See under B. 2. Hospitals (Insane Asylum at Utrecht).

Dr. Theodoor Konerdingk (1611-).

1566. *Obverse*. Bust. Inscription: THEODORUS KONERDINGK. PH. ET MED. D. AETAT. 28 ANNO 1639. (engraved.)

Reverse. Blank.

Silver. 48. 80mm. Rudolphi, p. 87, No. 366; Kluyskens, II, p. 116.¹

Dr. Jakob Baart de la Faille (-1867), of Groningen.

1567. *Obverse*. Bust, to left. Beneath shoulder, to right: V D K (Van der Kellen.) Inscription: IACOBO BAART DE LA FAILLE | VIRO CLARISSIMO | M. D. MDCCXVII — XXIV MAII — MDCCCLXXVII | AMICI.

Reverse. Laureated Aesculapius, with staff, extending chalice to a man seated upon the ground, and an erect woman with child in arms. In background, radiant sun and temple. Beneath, to right: I. P. M(enger). Legend: PER DECEM LVSTRA SEMPER VIGILANS.

Gold, silver, bronze. 42. 66mm.² Rüppell, *loc. cit.*, 1876, p. 59 and 1877, p. 10; *Revue belge de num.*, XXIII, 1867, p. 525, pl. XVII, No. 1; De La Faille Cat., Amsterdam, 1899, fig. on frontispiece; Schulman Cat., Arnhem, 1899, p. 95, No. 3; *Tijdschrift van het Nederlandsch Genootschap voor Munt- en Penningkunde*, 1900, p. 172, No. 90. In the Government collection and my own.

¹ Rudolphi describes also a similar medal with inscription: DOROTHEA ENGELBRECHTS AETAT. SUÆ 21 ANNO 1639. This he presumes to have been of Mrs. Konerdingk, and that both were upon occasion of their marriage.

² I have also the very beautiful medal of the Grand Lodge of the Netherlands, upon the marriage of Prince Frederick of Holland with Princess Louise of Prussia in 1825 (Marvin, *Masonic medals*, p. 27, No. 27, pl. V, fig. 20), with, upon the rim: B.: J : B : DE LA FAILLE . MDCCCLXXV. (reversed.)

MEDALS OF THE GRAND ARMY.

[Continued from Vol. XXXV, page 27.]

III.

Editors of the Journal:—

ALTHOUGH the medals next to be described were not struck directly by the Grand Army of the Republic, they bear so close a connection with that body, that they seem to have a proper place here; for the "Woman's Relief Corps" has, ever since its organization in 1883, been recognized as a valued auxiliary to that body, engaged as it is in carrying out many of the objects for which the Grand Army was founded, and ministering, as women only can, to the needs of the widows and orphans of the men who served in the Civil War. Its National Conventions are annually held at the same time and place as those of the Grand Army. The first meeting was that at Denver, Col., in 1883, when Mrs. Florence Barker was elected President, and the name of the organization was adopted. It has been customary to choose the officers at or near the close of a Convention, and the ladies thus appointed serve until the close of the Convention of the following year, when their successors are elected; this explains why the delegates at the annual Conventions 1888-1898 wore medals bearing the portrait bust of the presiding officer of the assembly at which they were in attendance, the interval between election and administration giving ample time for preparing the dies and striking the medals. Previous to 1888 badges without portraits were worn, which will first be described; the custom of placing the bust of the President upon the medal was discontinued with that for 1898. Since that date the members and delegates have been furnished with badges by the citizens' committees of the places where the National Encampments are held. These are often interesting from some local allusion; but it is to be hoped that there will soon be a return to the practice which previously obtained, because of the historic value of such pieces: this would be greater, had the names of the ladies honored been given on the medals. The writer does not profess to be an expert in describing a lady's dress, and some of those who read his attempts in this direction may find them a source of amusement; but he trusts they are sufficiently accurate to enable collectors to identify the portraits.

The third National Convention was held at Portland, Me., in 1885. At this assemblage appeared the earliest of the Relief Corps medals. This was a cross patee of copper, bronzed, having on its centre a circular tablet, bearing within a circle of stars the device of the Grand Army. The arms have narrow borders, and horizontal lines as if to signify, heraldically, blue, with WOMANS | RELIEF | CORPS each word in a curving line, on the several arms, beginning at the left, and the date of foundation, 1883, on the lower arm. *Reverse*, Plain. The upper arm pierced for a ring by which it is attached by a yellow ribbon to a bar, which has an ornament above, the full length, and a shorter one below: on the bar, in two lines, DELEGATE TO | 3RD NATIONAL | CONVENTION, PORTLAND in a slightly sunken tablet. Size of cross, 19. Length of bar, 24.

The fourth Convention was held at San Francisco. The Californian members of the Corps wore badges, struck in the form of a grizzly bear, moving to the left, with SAN FRANCISCO on the ground beneath his feet. This was suspended by two chains to a clasp or bar on which in two lines, the lower curving upward, + DEPT + | CALIFORNIA and the letters W R C cut out and attached to the lower edge. Gilt metal.

Greatest length, 18 nearly; length of bar, 23 nearly. I have not learned whether a special bar was struck for the cross, to be worn at this Convention by the delegates, but very probably such was the case, as I find the badges worn for the fifth Convention, held at St. Louis in 1887, were apparently identical with those struck in 1885, except slight differences in the dies, scarcely perceptible except on close inspection; the earlier one has a slightly broader streamer over the flag on the left, and there are also differences in the arrangement of the stars on the flags, more noticeable on those on the flag at the right, when compared with the latter, but difficult to state except verbosely. The reverse of that for 1887 has on the centre, in three straight lines, PATENTED | MAY 4. AND | SEPT. 28. 1886. The bar has similar ornaments, and the inscription reads DELEGATE TO 5TH. NATIONAL | CONVENTION. ST. LOUIS. 1887. The metal apparently copper, silvered. Sizes as of preceding cross and bar.

A special medal was prepared for the President, which was also a cross patee, but the arms are not quite as symmetrical; they have diagonal instead of horizontal lines; WOMANS on the upper arm, RELIEF on that at the left, CORPS on the right, and 1887 on the lower arm: the circle in the centre is very slightly larger, and in place of the stars is the motto FRATERNITY CHARITY AND LOYALTY ★ The group on the centre is not as well cut, lacking detail, and suggesting a cast. The bar has ornaments of different design from the preceding, but similarly arranged, the lower one pierced, and PRESIDENT on the sunken tablet, probably cast. Metal apparently of composition, and colored a dark bronze. Sizes as the preceding.

A medal in honor of the first President of the Corps was issued after her death, by the Citizens' Committee of Cincinnati, in 1898, and given out at the 32d National Encampment of the G. A. R. in that city. It has a planchet somewhat heart-shaped, the lower part surrounded by a border containing eighteen five-pointed stars arranged in compartments on a band, the points of four partly hidden; outside of this band on the sides and lower point is a floreated ornament; on a sunken elliptical tablet within the band is a clothed bust in profile to left, the hair fastened in a low knot or twist behind the head; a standing collar of lace about the throat; on the truncation, in very small letters, D L. Legend, MRS. E. FLORENCE BARKER FIRST PRESIDENT OF THE W. R. C.; over the tablet are the fasces placed horizontally, fastened in the centre by a crossed band, axe-heads appearing at each end; above, and resting on the fasces, is the American eagle with expanded wings, holding the arrows and olive in his talons and a scroll inscribed WOMANS RELIEF on the left and CORPS 1898 on the right. *Reverse*, Plain, save for the maker's punch-mark, incused in small letters, the first line curving, G. G. BRAXMAR | 10 MAIDEN LANE | NEW YORK. The bar at the top is in the form of a scroll, on the upper side of which a narrow scroll or ribbon falls to right and left in curving folds, bearing 32ND NATIONAL G. A. R. ENCAMPMENT; on the lower side is a similar scroll, the ends curving upward, with CINCINNATI; in the space between the two scrolls is the cross patee of the Corps, with WOMANS | RELIEF | CORPS | 1883 on the arms, the centre surmounted by the device of the G. A. R. within the usual circle of stars, thus combining the emblems of the two allied bodies, as on the first crosses above described. Composition metal, gilt; length, 27; width, 21; length of bar, 22; height, 13.

The second President of the Corps was Mrs. Sherwood, who served in 1884: a medal was issued in 1888, which was distributed at the sixth National Convention

held at Columbus, O.; this, however, was not the regular medal for that year, but was struck by the citizens' committee in honor of a lady of prominence in the State where the Convention was held as well as in the Corps. The obverse has a clothed bust nearly facing, but turned somewhat to the left; the hair combed back without parting, and a broad collar of lace about the neck; beneath is a *fac simile* of her autograph, *Kate B. Sherwood*. No legend. *Reverse*, Legend, above, VI NATIONAL CONVENTION, with W. R. C. at the bottom, surrounding the inscription in three lines, —•— | COLUMBUS | —OHIO— | SEPT. 1888 | —•— The bar has 1888 on each side of a circle of 39 six-pointed stars, which encloses an ornate cypher of the letters W R C; suspended to this circle is a "buckeye,"—a nut of the tree so called, which gives the name of "Buckeye State" to Ohio. The medal is pierced and has a double ring, by which a yellow ribbon attaches it to the bar. Gilt; size 20. Bar, bronze, length 24; size of circle thereon, 11.

Obverse, Clothed bust in profile, to left, of Mrs. Emma Stark Hampton; the waist buttoned to the throat, on which hangs a locket or jewel. Legend, NATIONAL PRESIDENT W. R. C.; under truncation, the date 1888, which is that of the Convention over which she presided. *Reverse*, On the field, WOMAN'S | RELIEF | CORPS Legend, DELEGATE TO 6TH NATIONAL CONVENTION; a dot at the bottom. Copper or tin, silvered. Size 20. Worn with a yellow ribbon, as were all, attached by a ring in the edge of the medal to a bar with an ornament above and below a roughened tablet on which is the name of the city where the Convention was held, and date, COLUMBUS 1868 Length of bar, 24.

Obverse, Clothed bust in profile, to left, of Mrs. Charity Rusk Craig, of Viroqua, Wis.; her dress has an embroidered front, with a row of buttons on either side, and fastened at the throat with a pin. Legend, as the preceding; date below truncation, 1889 *Reverse*, Inscription and legend as the preceding, except 7TH for 6TH and a very small five-pointed star at the bottom in place of the dot. The bar is similar to preceding, but has MILWAUKEE 1889 and suspended to the lower edge is a small cross patee; the ends of its arms are surmounted by a floral ornament; the edges are slightly raised and smooth, the field roughened; w on the left, r on the upper, c on the right, and 1883 (date of foundation) on the lower arm; on the centre of the cross is a circle with a diagonal band running upward to the right, on which F C L the initials of the motto of the body. Bronze. Size 22; size of cross at widest points, 12.

I have not at present one of the medals for the eighth Convention, but it was similar to the preceding, except for the changes in the number of the Convention (the 8th), and the name of the city and date on the bar, which was BOSTON 1890; the bust was that of Mrs. Annie Wittenmyer, of Sanatoga, Pa.

Obverse, Clothed bust in profile, to left, of Mrs. Mary Sears McHenry, of Denison, Ia.; the front of the waist is lace, fastened at the throat by a miniature cross, the badge of the corps as described above; date below the bust, 1891. *Reverse*, Similar to the preceding, the number of the Convention being changed to 9TH The ribbon is stamped W. R. C. in silver letters; the bar is similar to the preceding, but the ornamentation above and below differs, and the city and date are DETROIT 1891 Bronze; size as last but one.

Obverse, Clothed bust in profile, to left, of Mrs. Sue A. Pike Saunders, of Delavan, Ill., President of the Tenth National Convention; the hair above her forehead

is curled and turned backward; she has a low, braided coil at the back; the waist is fastened by a single row of buttons, and the collar turned over. Legend as the preceding; date at bottom, 1892 *Reverse*, A small, one-story building standing on a rubble foundation, and fronting to the left, showing the front with door and small window above, and the side with two windows; a staff, from which flies the American flag, on the front of the building,—probably intended to represent “the little red school-house.” Legend, above, DELEGATE TO 10TH NATIONAL CONVENTION and below, completing the circle, W. R. C. The bar differs, having no ornament below; at its top is a semicircle, enclosing a sun-burst, on which is the date, 1892; on the bar, WASHINGTON Bronze; size as the last.

Obverse, Clothed bust in profile, to left, of Mrs. Margaret Ray Wickins, of Sabetha, Kansas; the hair is combed back and fastened in a knot on the top of the head; the dress is slightly open at the neck, around which is a ruffle. Legend as that on the preceding obverse; date at bottom, 1893 *Reverse*, Inscription on the field in four lines, the first curving downward, the last curving upward, WOMAN'S | RELIEF | CORPS | INDIANAPOLIS Legend, DELEGATE TO 11TH NATIONAL CONVENTION with the date 1893 at the bottom. The bar is similar to the preceding, with 1893 on the sun-burst and INDIANAPOLIS on the bar. Size and metal as the last.

Obverse, Clothed bust in profile, to right, of Mrs. Sarah C. Mink, of Watertown, N. Y.; the hair is dressed with a bunch of curls over the forehead, the rest combed back and fastened with a small, high comb on the top of the head; around the throat is a close-fitting, narrow collar. Legend, as the preceding; beneath the truncation, on a ribbon with forked ends, is the lady's name. *Reverse*, Inscription on the field, in three straight lines, WOMAN'S RELIEF CORPS Legend, as the preceding, but changed in number to 12TH and the date at the bottom, 1894 Bar as the last, but the date is 1894 and the place PITTSBURGH Attached by a ring to the lower side of the bar is a small keystone on which, very small, are the arms of Pennsylvania, with the crest, an eagle displayed, and the supporters, two horses. Size and metal as last.

Obverse, Clothed bust in profile, to left, of Mrs. Emma R. Wallace, of Chicago, Ill.; the hair brushed backward, but the knot concealed; around her throat is a double necklace of pearls, to which is attached by chains a small keystone badge, perhaps alluding to the National Convention in Pittsburgh, Pa., at which she was elected; on her left breast hangs the cross and ribbon of the Corps. Legend, as on the obverse of the last; the date 1895 at the bottom. *Reverse*, Inscription and legend as the last, but a five-pointed star at the bottom instead of the date, and 13TH instead of 12TH Metal and size as the last. Bar similar to that of 1889, with LOUISVILLE 1895 on the tablet. (No sunburst.)

Obverse, Clothed bust, three-quarters facing to left, of Mrs. Lizabeth A. Turner, of Boston; the hair parted and drawn forward, with curls or “scallops” above the forehead; a narrow collar at the neck, which is surrounded by a pearl necklace and pendant. Legend, as the last, but on a raised and roughened border, and the date at the bottom is that of service, 1895–1896. *Reverse*, A wreath of palms interwoven with olive leaves and berries, the stems joined by a bow of ribbon at the bottom, enclosing the inscription in six lines, the first curving downward, the last upward, DELEGATE | TO | 14TH ANNUAL | CONVENTION | WOMAN'S | RELIEF CORPS Near the right lower edge, in very small letters, J. K. DAVISON PHILA (the medallist). Bar similar to the preceding, but with ST. PAUL 1896 Bronze; size 24.

Obverse, Clothed bust in profile, to left, of Mrs. Agnes Hitt, of Indianapolis, Ind.; the hair parted and brushed in waving folds on the side of the head; the knot concealed; a bow of narrow ribbon about the throat; the ribbon and cross of the Corps hangs on her left breast. Legend, above, 15TH NATIONAL CONVENTION W. R. C. and below, completing the circle, ★ BUFFALO 1897 ★ *Reverse*, A wreath of olive, open at the top, the stems crossed and tied with a bow of ribbon at the bottom, on a slightly raised circle surrounding the field, within which appears the device of the arms of the State of Indiana, a buffalo running to left in the foreground, a man chopping a tree in the middle distance at right, forest and hills in the background, over which the sun is rising. Below the device, on the left, is the medallist's name, J. K. DAVISON, and on the right, PHILA in very small letters. No legend. Bronze; size 22. The bar varies from the preceding in having an ornament on the top enclosing 1897, below which in a straight line, BUFFALO This reverse device seems to have a double allusion, being the arms of the State from which the President was chosen, and also by its buffalo, referring to the city where the Convention assembled.

Obverse, Clothed bust nearly facing, but somewhat turned to the right, of Mrs. Sarah J. Martin, of Brookfield, Mo.; the hair is parted and drawn loosely backward; around the neck is a ribbon, tied in a broad bow in front of the throat. Legend, 16TH NATIONAL CONVENTION W. R. C. and below, CINCINNATI 1898 (The letters of the legends on the obverse of the medals last described are much smaller than those on the earlier ones.) *Reverse*, A wreath of olive leaves and berries, open at the top, and tied with a bow of ribbon at the bottom, encloses the cross of the Corps as described above. No legend. Bronze; size 22. Bar like the preceding, but the date is 1898 and the place CINCINNATI

There are also various local badges worn at different Conventions, which will be described in the next paper.

C. P. NICHOLS.

Springfield, Mass., October, 1900.

[To be continued.]

THE LIEUTENANT VICTOR BLUE MEDAL.

ISSUED BY THE UNITED STATES MINT 1900.

By EDMUND JAMES CLEVELAND.

Obverse, On an oval shield, • SOUTH CAROLINA | ANIMIS OPIBUSQUE PARATI • on a raised rim enclosing a palmetto tree charged with two crossed staves; two antique cannon, crossed, at the base of the tree. The shield standing to left of another shield inscribed • DUM SPIRO SPERO | SPES • on a raised rim enclosing a female standing facing; in her right hand, extended, is a sprig of palm or olive; behind her appears the sun on the horizon. The two shields rest on the ground, and respectively have a supporter; that to the left has the Goddess of Liberty, a staff in her right hand, the pole resting on the ground, and surmounted by the traditional Liberty cap; in her right is a laurel wreath. That on the right has a soldier in Continental uniform; in his left hand is a drawn sword with its point on the ground. Above and between the shields is the winged figure of Fame flying to right and blowing a long trumpet. Below this design: THE WOMEN OF SOUTH CAROLINA TO | LIEUT. VICTOR BLUE U. S. N. | IN HIGH APPRECIATION OF HIS | COURAGE ENTERPRISE AND | DISTIN-

GUISHED SERVICES | IN THE SANTIAGO DE CUBA | CAMPAIGN | 1898 in eight horizontal lines.

Reverse, EXPLORATOR FORTISSIMUS IN PONTO SYLVISQUE FLORUIT with thirteen six-pointed stars (denoting that South Carolina was one of the thirteen original States in the Union) on a raised rim, encircling an old-fashioned three-masted ship-of-war, sailing left, with sails spread; the ship and water underneath charged with a large anchor; on the respective blades of the anchor rest the feet of the displayed American eagle.

The original medal thus described was struck in gold. The restrikes, sold by the Mint, are of bronze; size 36 = 56 millimetres.

The execution of the medal, by an artist whose name does not appear, is quite creditable, although the portrait of the recipient on a medal struck in his honor is generally anticipated by the coin collectors.

MEDALS ISSUED TO CANADIAN INDIANS.

We take the following account of Mr. McLachlan's notes on Canadian Indian Medals from the *Montreal Herald*; these pieces have been carefully investigated by Mr. McLachlan, and the article below summarizes the conclusions he has reached. His papers have been a prominent feature of the *Canadian Antiquarian*, and his extensive collection of this particular series — not to speak of other groups of Canadian coins and medals, with which his cabinet is well supplied — enables him to speak with authority. — Eds.

Hudson's Bay Company medal — Issued about the beginning of the century and awarded to faithful Indians and half-breeds. It has on the obverse the bust and titles of George III, and on the reverse the arms of the Company with the Company's motto: PRO PELLE CUTEM (Literally, skin for pelt, but probably alluding to the text in the Vulgate, Job ii: 4). There are three varieties, in one Britannia replaces King George.

Medals of the War of 1812 — These were awarded for bravery. Three sizes occur, all bearing the old head of the king on the obverse, with the Royal arms and the date 1814 on the reverse. The workmanship, especially that displayed on the bust of the king, is finer than on any previous issue. Thomas Wyon, whose signature they bear, was a member of the celebrated family of medalists, some member of which has served as chief engraver to the Royal mint for over a hundred years. Besides these, the regular "war medal" awarded to all who participated in the Canadian engagements at Fort Detroit, Crysler's Farm, and Chateauguay, were also given to the Indians who were present at those battles. They bear the name of the recipient on the edge with the title WARRIOR. This medal has for reverse the Queen standing on a dais, crowning with a wreath of laurels the Duke of Wellington, who kneels before her.

The Ashburton Treaty Medal was given, in 1842, to several of the Micmac and other Eastern Indians who assisted Lord Ashburton, as guides and otherwise, in laying out the boundary line between Canada and the United States. Only one size, somewhat smaller than the largest of the earlier issues, occurs. It bears the head of the Queen, smaller than the size of the medal would admit, leaving a wide margin on which the recipient's name and titles were engraved.

Treaty medals of Victoria, dated 1840, were struck for distribution to the Indians who participated in the treaties made during the earlier part of the reign. They were also given, no doubt, to the Indians of Lower Canada for having remained tranquil during the abortive rising of 1837. The general design and sizes are the same as those of the last issues of George III.

When the Prince of Wales visited Canada he was entertained at several Indian Treaty reservations, and to each chief the Prince gave a medal with the likeness of Her Majesty on one side and the Royal arms on the other. The chiefs' medals were as large as the palm of the hand, the other Indians received smaller ones about the size of half a crown. These medals were from the same dies as those struck in 1840; but, on the obverse there was engraved a plume of three ostrich feathers (the crest of the Prince of Wales), to the left of the Queen's head, and the date, 1860, to the right.

The Indian Treaty medals were practically the only ones issued under the authority of the Canadian Government. This Government having acquired all the titles to the North-West Territories from the Hudson's Bay Company, appointed a commission in 1871 to extinguish the Indian titles; and during the ensuing years seven treaties were made, by means of which the larger part of the great Canadian wheat belt was thrown open to settlers.

No special medal was struck for the first of these treaties, but a stock medal of the medium size, procured from the Messrs. Wyon, of London, was given to the signing chiefs. This medal, of a kind usually awarded as school or agricultural prizes, has for its obverse the Queen's head, and for the reverse, a wreath of oak leaves. It was awarded for Treaties number one and two. But these were not deemed sufficiently large for the chiefs, so, in 1872, an order was given to Mr. R. Hendry, a silversmith of Montreal, to make twenty-five medals, according to a design furnished him by the department at Ottawa. This design consisted of the medal, struck in 1867, to commemorate the confederation of the Provinces, with a margin added, bearing, on the obverse, the inscription DOMINION OF CANADA. CHIEF'S MEDAL. and on the reverse, INDIANS OF THE NORTH-WEST TERRITORIES. Mr. Hendry having no means for preparing the dies or for striking such a large medal, took an original Confederation medal, to which he fixed a ring, eleven millimetres wide, around the outside margin. On this ring the letters of the inscription, which had been separately cut out, were soldered. From the medal so built up twenty-five electrotype impressions were made, and, after having been plated, handed over to the Government as medals to be presented to the chiefs. This most ponderous medal, ninety-four millimetres in diameter and ten in thickness,—no doubt at first received with great pleasure by the chiefs,—was soon looked upon with disgust; for, notwithstanding its great size and its silver-like appearance, its purchasing power, especially of "fire water," was soon found to be very small.

By the time Treaty number three was ready for signature, the Government had redeemed itself. A new medal had been ordered from the Messrs. Wyon, more appropriate and more beautiful in design than any that had heretofore been presented to the Indians. On the obverse is the veiled and crowned head of the Queen, with the simple inscription VICTORIA REGINA, while the reverse represents an Indian encampment at sunset on the prairie, with an Indian chief in war costume and a British general officer clasping hands. A tomahawk is "buried" or struck into the

earth at their feet. The inscription reads: INDIAN TREATY NO. — and the date 187— incused; so that the number of the treaty and the last figure of the date could be stamped on at the time of presentation.

THE NEW YORK-GETTYSBURG MONUMENT.

Editors of the Journal:—

I SEND you below a description of one of the medals bearing a relation to the Civil War, in accordance with a suggestion made some time since in the *Journal*, believing with you that it is very desirable that all such medals should be recorded before they pass out of notice, since they have a very close connection with American numismatic history. No more appropriate place can be found than the pages of the "American Journal of Numismatics" for describing such medals, and I hope that the good work which you have undertaken, and which is in the line of a circular issued some time ago by the American Numismatic and Archaeological Society, may be kept constantly in mind by those who have undescribed American medals in their cabinets.

On the occasion of the dedication of the monuments commemorating the valor of American soldiers at Gettysburg, which were there erected by various States in the Union, "New York Day" was distinguished by striking a handsome bronze medal, of which the obverse bears the arms of the State,—a shield with a triple-peaked mountain in the background, over which the sun has nearly arisen; at the foot of the mountains flows a river, where a ship is sailing to the right and a sloop to the left; the shore is seen in the foreground. Above the shield is the crest of the State arms, resting on a wreath; it is a globe, with the meridian lines, and an eagle, spreading his wings, stands upon it. On the sides of the shield are two female figures, in standing posture, and facing the observer; the one on the right typifies Justice, holding the sword in her right and the balances in her left hand; the figure on the left is that of Liberty, with her staff surmounted by the Phrygian cap. Beneath is a ribbon scroll, on which is EXCELSIOR. The legend reads DEDICATION OF STATE MONUMENTS AT GETTYSBURG JULY 1. 2. 3. 1893. with * NEW YORK DAY * at the bottom. The reverse side has a view of the State monument, which is a tall column surmounted by a Corinthian capital on which is Liberty, standing with her staff and cap in her left hand, while her right is extended upwards and is holding a wreath. The pillar stands on a square base, which has spaces for tablets, and a circular pedestal above, on which apparently figures are carved, perhaps a battle scene, but not distinguishable. On the left of the column is 1863; on the right, 1893 and a branch of oak with acorns on the left, and one of olive with berries on the right, supply the place of a legend. It was worn with a clasp or bar, on which are the words GETTYSBURG VETERAN; on the upper edge is a semi-circle with JULY · 1 · 2 · 3 and 1863 in the space between that and the bar. On the lower edge is a small loop, probably intended to hold a corps badge or some similar device. The diameter of the medal is 28 A. S., and the length of the bar 30. I am told the piece is rare.

NEW YORK, Sept. 21, 1900.

C. C. R.

MASONIC MEDALS.

[Continued from Vol. XXXV, page 26.]

MCXXV. Obverse, Arms substantially as those of the Grand Chapter of Rhode Island, the field divided into quarters by four squares arranged to form a cross [vert], pierced [argent]; in the first quarter, a lion rampant; in the second, an ox passant; in the third, a man vested, facing, with arms uplifted; in the fourth, an eagle. The tinctures are not indicated. On the fess point, or junction of the arms of the cross, is an escutcheon of pretence or small shield, on which is an equilateral triangle charged with dots or pellets, enclosing the Hebrew letters corresponding to K L A, for Holiness to the Lord. Crest, The ark of the covenant with the bending cherubim. Motto, On a ribbon placed on the base of the shield, HOLINESS TO THE LORD. Legend, PROVIDENCE ROYAL ARCH CHAPTER and the date 1793 at the bottom. Reverse, A radiant triple Tau on an equilateral triangle inscribed within a circle. Legend, On floreated scrolls, one word on each scroll, above, ONE HUNDREDTH ANNIVERSARY and between these, on a similar scroll, 1893. Suspended by a swivel to a clasp, ornate in form but without device or motto.¹ Bronze. Size 24.

MCXXVI. Obverse, Within a border composed of a series of three equilateral triangles united at a central point in the style of the device used for Chapter jewels, and arranged to form a serrated circle, is the High Priest's breastplate with its cords, and having above and to right, the "Book of the Law" open, with B on the left page and L on the right; a vase crossed by the "rod of Moses" to left, and the priestly cap or turban above. Legend, GRAND ROYAL ARCH CHAPTER OF MASSACHUSETTS and below, completing the circle, · MARCH 13. 1798 · (date of foundation). Reverse, A view of the famous building where the "Ancient Masons" formerly met in Boston, with its name, GREEN DRAGON TAVERN in a line curving upwards beneath it; the sign which gave it its name is shown above the door. Legend, FIRST MEETING HELD IN "MASON'S HALL" BOSTON and below, completing the circle, · CENTENNIAL ·. Bronze. Size 25. The dies were by Mitchell.²

MCXXVII. Obverse, On a platform rests the ark of the covenant tinctured gold; the rods extend to right and left, and between them, on either side, a cherub advances; each has a single wing extended downward over the ark in place of its arm, the other wing being hidden; in exergue, in two lines, AUGUST 12 | 1769 (date of foundation). Legend, separated

¹ This medal, an impression of which is in the Lawrence collection, was struck for the Centennial of the Chapter named, which was celebrated at Providence, R. I., September 3 and 4, 1893. A very full account of the event, with the Oration delivered in the afternoon of Sunday, September 3, in the ancient edifice of the First Baptist Church, is given in the *Providence Evening Bulletin* of the following day.

² In the Lawrence collection. "The Old Green Dragon" was noted not only as the place of meeting of St. Andrew's Lodge and other Masonic bodies in the eighteenth century, but was a well-known resort of Paul Revere and the Revolutionary patriots. It stood on what is now Hanover Street, Boston, and the estate now very valuable, is the property of St. Andrew's Lodge, in which the Royal Arch Chapter had its origin.

from the field by a double circle, and placed on a slightly raised and roughened border, ST ANDREW'S ROYAL ARCH CHAPTER and below, completing the circle, * BOSTON. MASS. * Reverse, On a trefoil field three equilateral triangles forming a sort of three-armed cross, their apices meeting at the centre but concealed by a circle enclosing a field with horizontal lines (azure), on which is a cross of St. Andrew (argent). Legend, on a border similar to that on the obverse, 125TH ANNIVERSARY with X 1769 : 1894 X below completing the circle. Bronze. Size 24. Worn with a loop or clasp and a scarlet ribbon.¹

MCXXVIII. Obverse, Inscription in nine lines, the first and last curving to conform to the edge, CENTENNIAL ANNIVERSARY | OF THE | CONSTITUTION | OF | WASHINGTON LODGE | N° 59. F. & A. M. | PHILADELPHIA | PA. | JUNE 24. 1893. Reverse, Clothed bust of Washington, three-quarters facing to left, 1793 on the left, 1893 on the right. The obverse border is milled, the reverse ornamented.² Bronze and tin. Size 22.

MCXXIX. Obverse, The forty-seventh problem of Euclid; on the small square above, at the left, a rule and gavel crossed; on that at the right, a trowel; on the largest one, the square, level and plumb interlaced. Above the diagram, HENRY WILMANS W. M. 1793. and below, GEORGE SAVAGE W. M. 1893. Legend, Separated by a circle, CENTENARY OF CONCORDIA LODGE N° 13. F. & A. M above, and ' INSTITUTED APRIL 13. 1793. BALTIMORE ' below. Reverse, Latomia draped, seated to left on a perfect ashlar; she holds in her right hand extended a sprig of acacia; her left encircles a cornucopia held erect, and resting on her shoulder. Legend, PAX IN ÆTERNUM HABITAT UBI PRÆVALET CONCORDIA (Peace forever dwells where harmony prevails.)³ Bronze. Size 22, nearly.

MCXXX. Obverse, View of the Munroe Tavern at Lexington, H. M (Henry Mitchell) on the right corner of foreground, beneath which, in small letters in two lines, the lower curving upward, MUNROE TAVERN. | BIRTH PLACE OF HIRAM LODGE Legend, on a deadened border, separated from the field by a circle, CENTENARY MEDAL above, and below + 1797 : 1897 + Reverse, On the field, the square and compasses enclosing the letter G; beneath are two sprigs of acacia, the stems crossed; above is the All-seeing eye, rays from which fill the field. Legend, on a border similar to that on obverse, above, + HIRAM LODGE. A. F. & A. M.'. ARLINGTON. MASS. + below, INSTITUTED. DEC. 12. 1797. Bronze. Size 25. Worn with a bar, on which HIRAM LODGE [the square and compasses between the two words], and a light blue ribbon.⁴

[To be continued.]

W. T. R. M.

¹ In the Lawrence collection. The legends sufficiently explain the medal. A full account of the proceedings, with an engraving of the piece, was printed shortly after it was struck.

² In the Lawrence collection.

³ In the Lawrence collection.

⁴ In the Lawrence collection. The Lodge, originally chartered to meet at Lexington, became extinct during the anti-Masonic excitement, but was afterwards revived, and allowed to meet at the neighboring town of Arlington.

A ROMAN CATHOLIC COLLEGE MEDAL?

Editors of the Journal:—

It is very greatly to be desired that our medallists should suggest—I wish I might say insist—that the legends or epigraphs on the pieces they engrave, and especially those of a historic character, should at least indicate the name of the institution for which they are struck, or the occasion and place of the event which they commemorate. I have before me a handsome and well executed medal of bronze, which commemorates the fiftieth anniversary of some educational institution, but what its name may be, or where it is located, there is nothing to tell me. Possibly some of your correspondents may identify it for me. On one side is a view of a large building with a tall cupola on the centre and wings extending outward on either side; a broad avenue approaches it through grounds, with shrubbery on the front of the entrance. Legend, UNIVERSITATE · FELICITER · CONDITA · · MDCCCXLIV · completing it. On the reverse is a wreath composed of an olive or laurel branch on the right and one of oak on the left, their stems tied by a knot or bow of ribbon. Within the wreath is QUINQUAGES · ANN · | COLLEGI · CONFIRM · | ALMA · MATER | RITE · CELEBRAT · | MDCCCXCIV · The obverse and reverse therefore plainly show it is a semi-centennial. This is further confirmed by the words upon the lower bar, AUR · IUB · (which I take to mean of course “Golden jubilee”). On the upper bar is NOSTRAE DOMINAE. Is that the name of the College or University, or is it merely indicative that the Institution is under the patronage of the Virgin? The ribbon is of two perpendicular stripes, the left of blue,—the Virgin's color; the right of gold, possibly allusive to the golden anniversary. The size is 26 nearly. Where was this Institution and what time in 1894 did the medal appear?

CHICAGO, Aug. 20, 1900.

O. S. F.

EDITORIAL.

NUMISMATIC PRIZES.

LOVERS of ancient coins will watch with interest for the decision and award of prize competitions, announced to take place during the present year, the time for which has nearly expired. Vicomte B. de Jonghe, President of the Royal Numismatic Society of Belgium, offered a prize of 300 francs for the best monograph on Greek numismatics: the jury to consider the papers offered, and decide upon the most deserving of the competitors, were M. Ernest Babelon, member of the Institute of France, Mr. Barclay V. Head, Cabinet Keeper of Medals, British Museum, and Herr Behrendt Pick, of the Gotha Numismatic Cabinet.

A similar competition, with a prize of the same amount, was offered by M. Edmond Lombaerts, for an essay on any subject concerning the numismatics of either of the seventeen ancient provinces of the Low Countries. The jury is composed of eminent Belgian numismatists, among them Vicomte B. de Jonghe.

Still a third contest has been invited on the subject of Roman numismatics, a prize for which was offered some months ago by M. de Roissart, and the essays referred to a jury composed of MM. Max Bahrfeldt, editor of the *Numismatisches Litteratur-Blatt*, J. Adrien Blanchet, Honorary Librarian of the National Library of France, and one of the editors of the *Revue Numismatique* of Paris, and Francesco Gneccchi, Editor of the *Rivista Italiana Numismatica*, of Milan. The decision of these judges will soon be announced, if it has

not already been given. The stimulus to study which such prizes afford to the younger numismatists is a most valuable one. Manuscripts competing for the above-named prizes were required to contain at least sixteen folios,—not a heavy task for preparation—and were to be accompanied, so far as possible, with sketches or casts of the pieces described.

Numismatic literature abroad has also been greatly encouraged by the offer of prizes for the most valuable contributions of papers on ancient (classical) coins to the periodicals devoted to the science. For example, some three years ago the brothers Gnechi, editing the *Rivista Italiana Numismatica*, offered a handsome premium to the author of such a paper, to be published in its three volumes, 1897–1900. The latest number of this excellent and sumptuously printed Review announces that the jury of award have divided the prize—so many excellent articles having been submitted to their judgment—into two portions: 1,000 lire were awarded to Max Bahrfeldt, the German numismatist, for his very learned and exhaustive monograph on Romano-Campanian coins, and 500 lire were given to Svoronos, of Athens, for his admirable paper on Athenian tesserae. Honorable mention was also given to Dr. Ettore Gábrici for a discriminating article on the chronology of the coins of Nero, to which, under the conditions of the competition, they were unable to award a portion of the prize.

We believe no greater service could be given to the cause of American Numismatics than to encourage its study by the offer of similar prizes for the best essays on the subject by our young students. What has been accomplished by the various patriotic societies in different parts of our country, for historical study, is well known, and shows what might also be done for numismatics if some well considered plan should be adopted. We commend this subject to the consideration of the prosperous American Numismatic and Archæological Society, as eminently worthy of their attention.

REMARKABLE EXHUMATIONS AT THE WEST.

MR. MORGAN H. STAFFORD, of Mt. Vernon, N. Y., has kindly sent us photographs of two remarkable crosses in his cabinet, with a brief account of their discovery. They are both cut out of a thin plate of silver, apparently with a chisel or some similar instrument, and have a rude ornament, which may have been made by a narrow chisel, on the face of one, and a different ornament, engraved, however, in much the same way, on one side of the other. On the smaller cross, which is three and three-quarters inches long and an inch and seven-eighths wide at its broadest part, at the intersection of the cross-bar with the long bar, is a punch-mark of the letters C·A in script; the other cross is of the form known as "patriarchal," and has the same punch-mark at the intersection of the upper arm with the longer bar, evidently made with the same stamp. This cross is five and a quarter inches long, the upper bar being of the same length as the lower, two and five-eighths inches. The cross-bars of each have terminals like those of the "cross-moline," and the top of their long bars is that of a "cross-botonee." The bottom of each has what may be called a double step with the sides rounded. The tops were pierced for a ring, and the holes have been much enlarged, showing long wear. The rings remain.

A singular circumstance in connection with the finding of these two crosses must be mentioned. The larger one was found on a farm on the outskirts of Marquette, Mich., having been plowed up near the foot of a large tree while making some unusually deep furrows; with it were a piece of an ancient gun-barrel, a human skull, and the bones of a huge bear amid a quantity of wood ashes. The smaller cross was found in a small body of water at Marquette, Wisconsin. The hole in this shows a longer wear than that of the other, and the cross also bears marks of fire. Evidently the two crosses were made by an amateur or a workman without proper tools, and both were from the same hand, as proved by the punch-mark and general form.

As this territory was once the field of labor of the missionaries of the Roman Church, and included in what was formerly a part of Canada, under the dominion of France, there

can be little doubt that these relics were at some early period the property of one or more of the mission priests. Some years elapsed between the finding of the two crosses, and both have attracted great interest from their singular form, and the coincidence in name of the places where they were discovered. It has been suggested that the initials may have some reference to Allouez, well known as an early explorer in those regions, but this does not seem a very satisfactory theory. While the Jesuit fathers were very active in labors among the Indian tribes two centuries and a half ago, there were also priests of other orders working with them; a clerical friend of the Editors suggests that C A may signify the Augustinian Congregation. If any of our readers have a better solution to offer, we shall be glad to receive it. Its connection with numismatics is of course quite remote, but the punch-mark may afford a clue to the place and possibly the date of its origin.

Matters relating to American Archaeology have always found place in our pages, and in connection with the foregoing we take this opportunity to refer to a very interesting brochure, lately written by Prof. Johan August Udden, of Augustana College, Rock Island, Ill. This is a handsomely printed pamphlet of eighty pages, royal octavo, and is entitled "An Old Indian Village." Its great interest to collectors is derived from its accurate and careful descriptions of numerous articles found in or about a certain mound in Kansas, near the Smoky River, especially pottery, flint knives, stone scrapers, spear and arrow heads, mallets, etc., many of which are finely illustrated by excellent photogravures. A most remarkable relic found was a fragment of chain-mail of undoubted European origin, exhumed in the presence of the author under circumstances which absolutely prove its genuine character, and which must either indicate the presence of European explorers at some far interior point, or have been handed on from one tribe to another until it reached the ancient dwellers about this mound. Its probable origin is discussed in a very scholarly way by the author. Dr. Enander, of Chicago, one of the best authorities in America on the Northmen, thinks it has a close resemblance to the mail worn by the Vikings; other suggestions are that it was more probably a part of the armor of some soldier in the Coronado expedition of 1542, or perchance it may have drifted northward from one of Cortez' troopers.

To the numismatist it indirectly affords a side-light which shows in some degree how it is that certain ancient coins, of which one has here and there been found in the far-distant West, may have reached the mounds whence they have been exhumed to puzzle antiquaries for a satisfactory explanation. These various relics were found on the site of a single Indian village, which must have been occupied at least as late as the beginning of the seventeenth century; and it has been suggested that it gives a clue to the location of Quivira, mentioned by Coronado in describing his march in search of the seven cities of Cibola.

A NEW METHOD.

M. PAUL CH. STRÖHLIN, of Geneva, Switzerland, has devised a new method for preparing a Medallic Catalogue for collectors. It is, in brief, a modification of the Card Catalogue system so universally used in libraries. On a card, $9\frac{1}{2}$ inches long by $5\frac{1}{4}$ wide, he prints a series of descriptive paragraphs giving, first, the obverse and its legend; second, the reverse; third, the edge; fourth, the size, metal, etc., and the cabinet where the piece described is found. These cards are divided into various classes, according to the subjects of the medals—portraits, events, etc. The class is indicated at the upper right corner, with the leading initial of the name, so that additions can readily be made from time to time without disturbing the sequence. For large cabinets the method seems to be excellently designed.

When this "General Repertory," as M. Ströhl calls it, is completed, it will form a General Medallic Dictionary, giving varieties, workmanship, metals, restrikes, copies and imitations of all kinds, alphabetically arranged, and at the same time always capable of indefinite enlargement without disturbance of the plan. Suitable indexes will be supplied to subscribers.